



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

American Art Journal.

NEW YORK, THURSDAY, JULY 19, 1866.

PUBLICATION OFFICE, 806 BROADWAY.

CONTENTS.

Our Issue of To-Day,	195
Italian Opera—Fall Season,	195
Gigantic Enterprise,	195
Wm. Knabe & Co.'s Piano Fortes,	195
New Books,	196
Vassar Female College,	196
Paris,	197
Literary Intelligence,	198
Up, up, from the Vallies, (Music,)	199
A Model and a Wife,	263
Musical Gossip,	205

OUR ISSUE OF TO-DAY.

If any of our readers should, through their inevitable pspicuity, clearness of vision, second sight, or other brilliant faculty, discover that this present paper is hardly up to the standard of the American Art Journal, we can only say, that we envy him or her that enormous vitality which conferred the power of thinking, or any effort of intelligence during the past six days. For our own part, we yielded, incapable of a struggle, to the drying up and trying out fervency of the infamous heat, and collapsed like a fractured rubber ball, and have edited this paper by a nod or a wink of approval to any suggestion that was offered.

After wilting all night under a mosquito-net, in a room where the mercury, having escaped out of the tube, was lying about loose, we turned from our breakfast to a pitcher of ice water. Coming down town in the Third avenue cars, we wilted under the contact of superheated humanity and wasted ten ounces of moist flesh. In our office we wilted into a crumpled up mass of corporeal inanity, until the brazen, burning, unblushing sun poked its nose into our window, when we immediately experienced four degrees of comparison, hot, hotter, hottest, h——, which is a heated term and a strong alliterative word, more fitly understood than expressed, and we were driven to the refuge of the cellar, where we dropped with our head on a cake of ice and the rest of us arranged according to circumstances.

If a generous public does not sympathize with our unpronounceable condition, we forgive it, and give it our benison, but we consider our personal friendship at an end. The fiat had gone forth—"I shall" (shine)—thou wilt—so we only succumbed to an inevitable fate, and obeyed orders.

ITALIAN OPERA—FALL SEASON.

Our readers will be glad to learn that although the Academy of Music will not be ready for occupation before February or March, we shall not, in consequence, be deprived of our accustomed operatic performances. Mr. Maretzek has succeeded in making such arrangements with the managers of the Winter Garden as will enable him to give his regular Fall season, though at a somewhat later period of the year. He has organized a very fine company, which will be as strong for opera buffo as for opera-seria, so that he will not have to draw from the last to sustain the first. This will prevent the artists from being overworked, and will enable them to always appear before the public in freshness and strength of power.

During the present season, at the two great London Opera Houses, the comic element has carried all before it. "L'Elisir," "Fra Diavolo," and "Il Barbierre," have drawn the most brilliant audiences, and have excited the people to the highest degree. Ronconi and Adelina Patti have proved the sensations of the season. Ronconi is said to be better than when at the very height of his fame. He is one of the genuine old-school artists—a race which is, unfortunately, rapidly dying out, leaving no successors worthy to fill their places. Mr. Maretzek made a happy hit in securing the services of that admirable artist, Signor Ronconi.

The Fall season at the Winter Garden will occupy about six weeks, commencing in November, continuing through December, with the usual nights devoted to Brooklyn. Opera buffo will be a marked feature of the season, but the opera seria will not be neglected.

We would suggest that no better time could or will be found for the promised production of George Bristow's American Opera, "Rip Van Winkle," than the opening of the Fall season. It would give a prestige to the commencement which no other work could confer; it is a work of assured merit, not an experiment, and there is a widespread desire that American talent should be afforded some chance of a hearing. We believe that it would prove an unqualified success, and would amply repay the management for its service in the cause of American art. There is considerable social excitement on the subject of its production, and various speculations as to who will undertake the characters. By general consent the chief part is allotted to our American Prima Donna, par excellence, Miss Clara Louisa Kellogg. It seems most natural that this American opera should be interpreted by our leading American artist, so that it might receive all the prestige of her talent and popularity. There is ample time for the preparation of the chorus and the study of the parts; so we hope that steps will be taken towards

the production of Rip Van Winkle at the earliest possible moment.

GIGANTIC ENTERPRIZE.

Two weeks ago we issued an extra edition of five hundred of our Journal, on account of the great German Saengerfest in Providence, Rhode Island. We were roasted, baked, broiled, boiled, and basted while on duty at that second Athens in America, but still we did not flinch from recording the splendid doings of the German singing societies on that, by no means, festive occasion. Ours was the only account, critical and historical, of the proceedings,—although we acknowledge ourselves rather weak in our German quotations—and as it was done in our best style, it is needless to say that it could not be excelled.

Well, we issued an extra edition of five hundred, and invested a few dollars in advertisements in choice German in the German papers, expecting that during the week there would be a Teutonic rush for the ART JOURNAL, for we had not only given full particulars of the whole proceedings, but had given the names of all those who were engaged therein. We thought, of course, that each distinguished individual would be proud to preserve a record of the triumphs in which he assisted. We were, however, mistaken, for not one of our distinguished German friends invested ten cents upon this true and faithful history. Not one ten cents from the entire German Nation!

We had mistaken the character of the people. We had not allowed for that native modesty, which achieves a great thing, yet blushes to find it fame. We expected a natural vanity, and we found a shrinking and sensitive humbleness which deprecates all notoriety.

We made a mistake, but we have got that German edition on hand. Of course our motive in issuing it, was dictated by self-interest—a motive which is entirely unknown to those who speak the German language—and as the mistake was our own, we are willing to make a sacrifice. We offer the whole lot at, we'll say, nine cents per pound, which is just one thousand per cent. less than they cost us. We'll throw in the string; but the terms are cash on delivery, and no discount. Quite a nice little amount could be made by trading them about. It's a good venture; who bids?

WM. KNABE & Co.'s PIANOFORTES.—A good friend and an admirable musician, who passed through Baltimore a short time since, gave us a glowing description of the extraordinary improvements that Wm. Knabe & Co. have made in their pianofortes. Of the Grands he says that he never played upon finer instruments; their tone being large, powerful, full of expression, and possessing all that brilliancy combined with sympathetic singing quality